

Walt Disney's

LADY and THE TRAMP



✦ THE SKETCH-BOOK SERIES ✦

COLLECTOR'S EDITION



THE SKETCH-BOOK SERIES

Limited to 2,500 copies

Number _____

CERTIFICATE OF AUTHENTICITY

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This sketchbook celebrates the work of the artists who provided concepts, inspiration, and character studies for the feature film *Lady and the Tramp*:

Joe Grant

Ollie Johnston

John Lounsbery

Milton Kahl

Frank Thomas

and the many others at The Walt Disney Studios who contributed their ideas and talents.



Walt Disney's
LADY
and
THE TRAMP



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Frank Thomas and Ollie Johnston



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Other books in the Sketchbook Series:
Walt Disney's Snow White and the Seven Dwarfs
Walt Disney's Bambi
Walt Disney's Sleeping Beauty
Disney's The Little Mermaid
Walt Disney's Peter Pan



Dedicated to our best friends





The inspiration for “Lady,” the story, was my dog, a springer spaniel with championship credentials and the official name of Lady Nell the Second. Lady was entered in a number of dog shows, but her strange antics made it clear that show business was not her thing. Although she managed to win a small cup, it became clear that domestic life suited her better.

By this time, our first-born child had arrived, and we soon discovered that Lady was a natural nanny. In the years that followed, Lady was showered with affection (not to mention baby food, pabulum, and assorted crockery from the high chair).

With Lady at the mercy of the baby, ideas began to flow in the form of drawings and story situations. One drawing in particular [above] was especially poignant, and I showed it to Walt. He gave us a big “OK” to develop Lady’s story into a feature, with the addition of Tramp to give the story a touch of romance. Of course, the real Lady never had time for romance. She was too busy nannying and being a full-time family member.

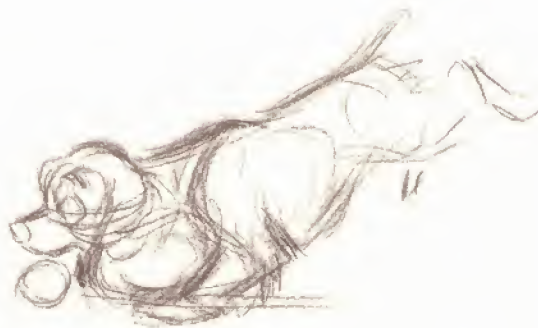
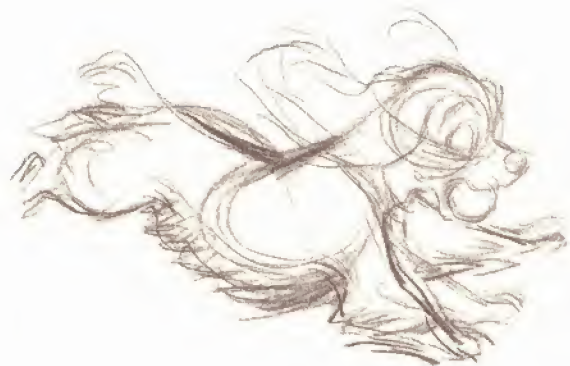
Lady never realized that her role was played by a cocker spaniel. I don’t think she would have minded. She had a generous heart.

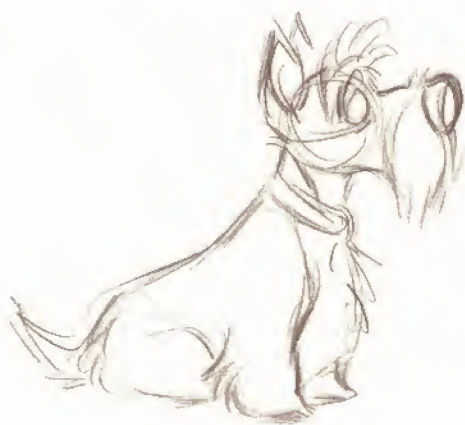
Joe Grant



L A D Y







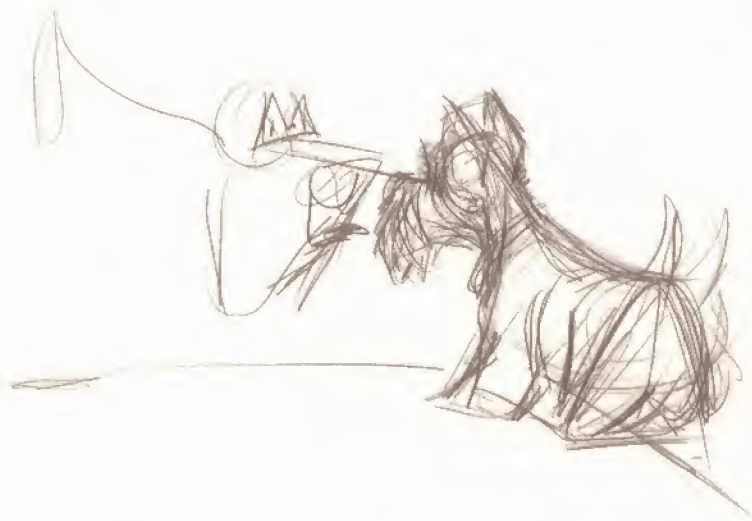
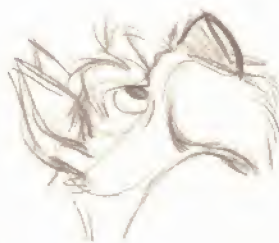


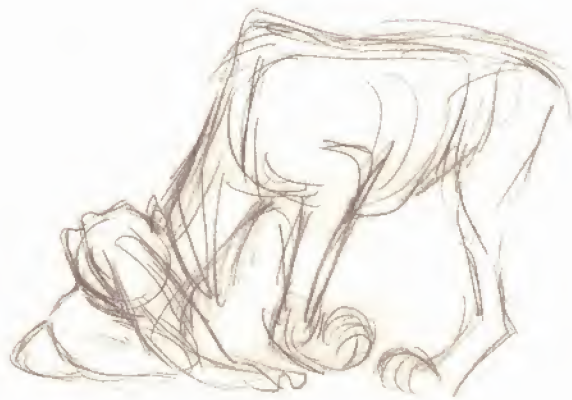
J I M D E A R & D A R L I N G

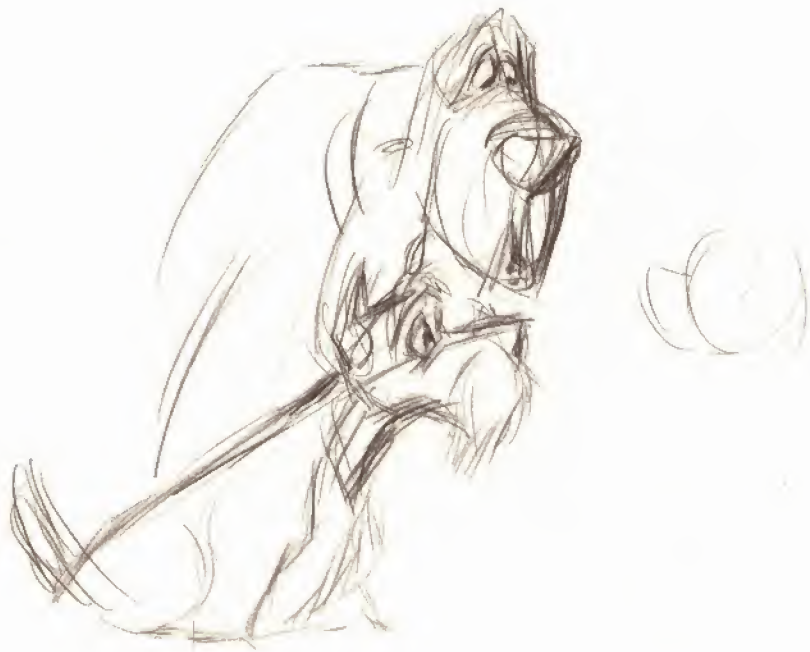


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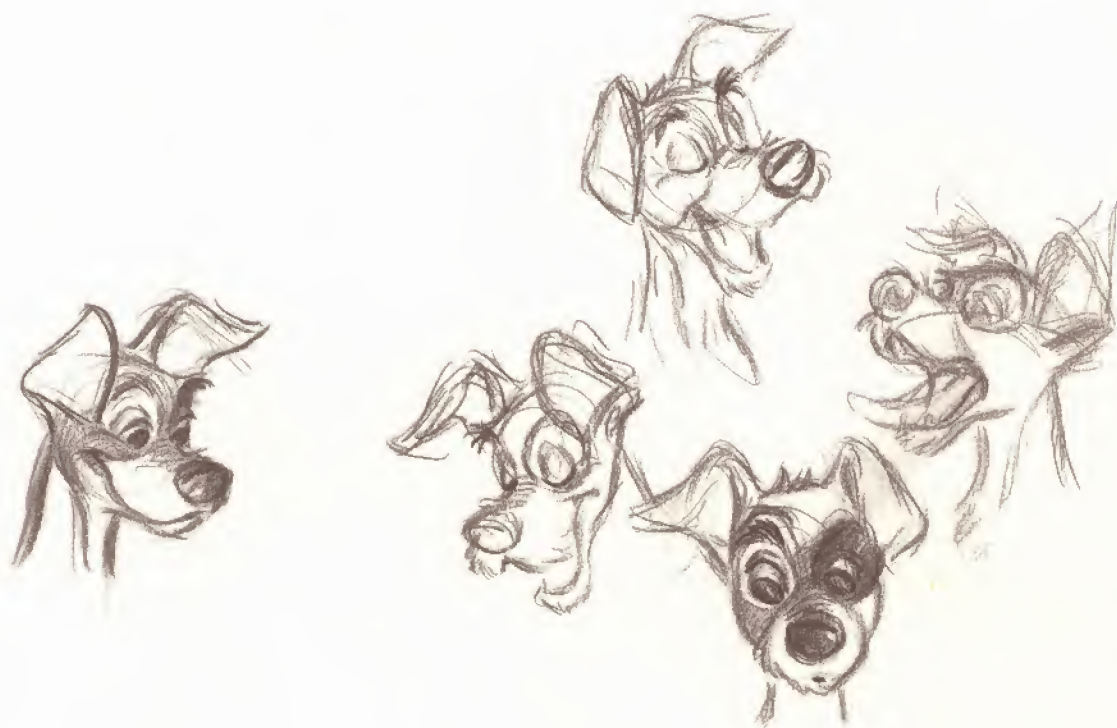






T R A M P











A U N T S A R A H

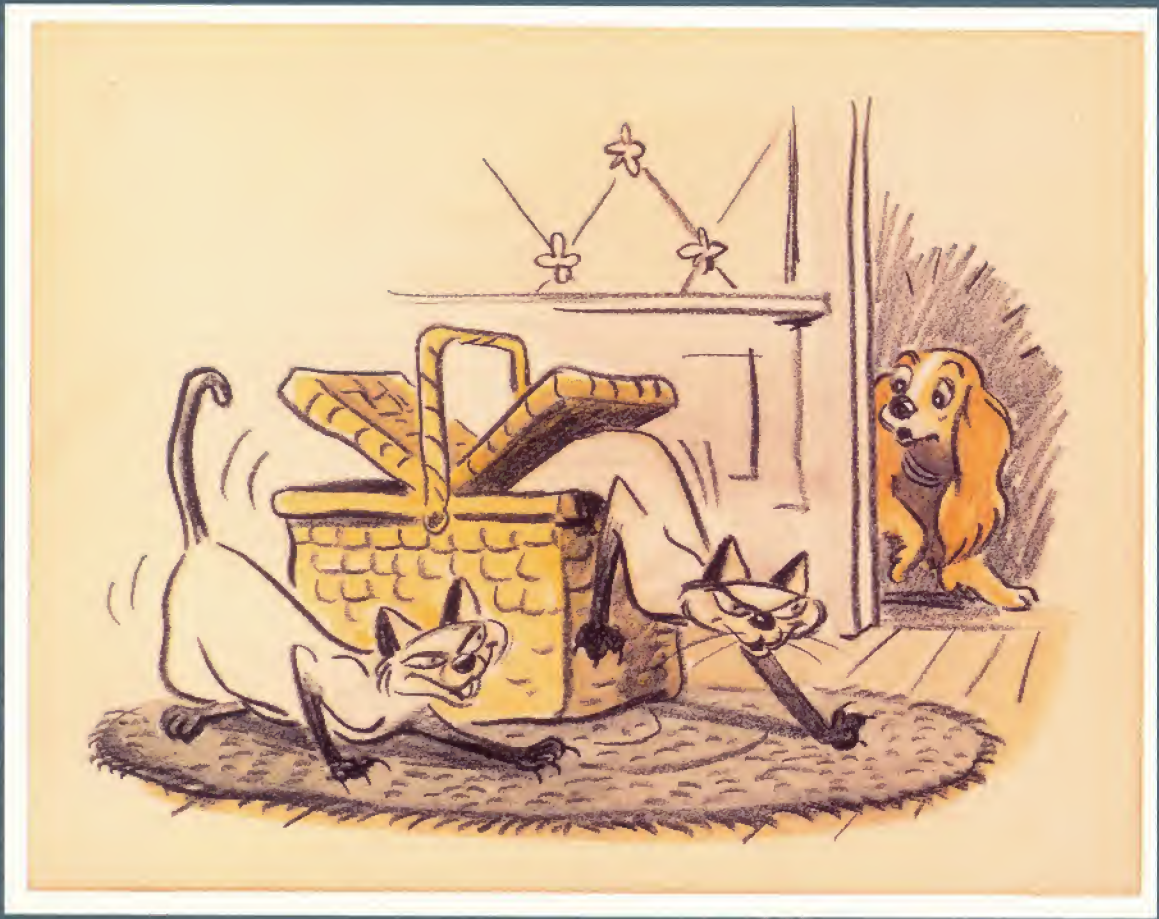








S I & A M



A T T H E Z O O



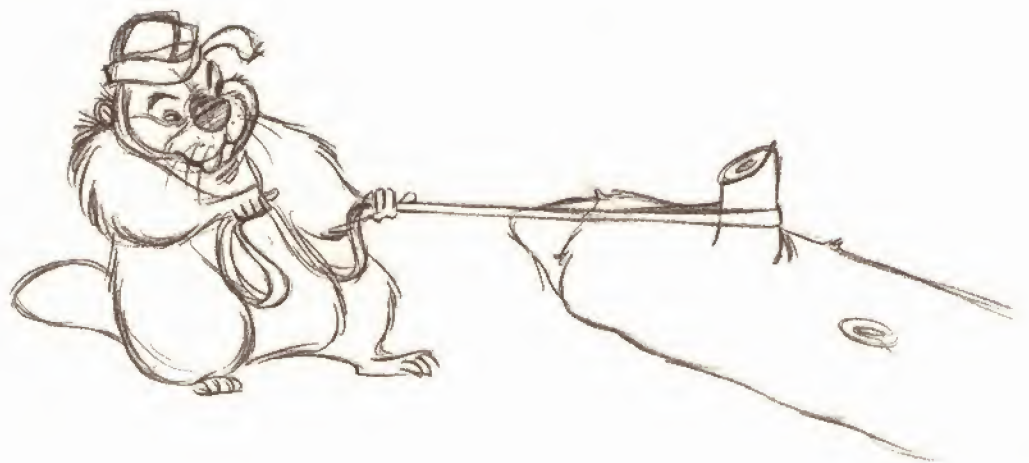








T H E B E A V E R





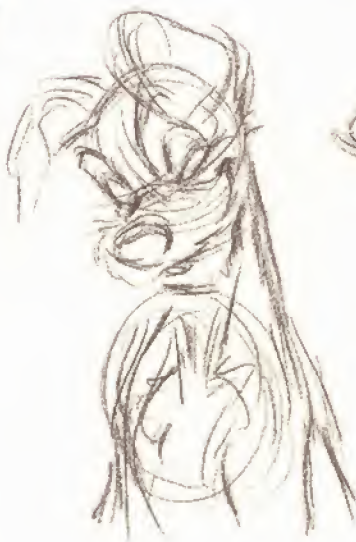






T O N Y ' S





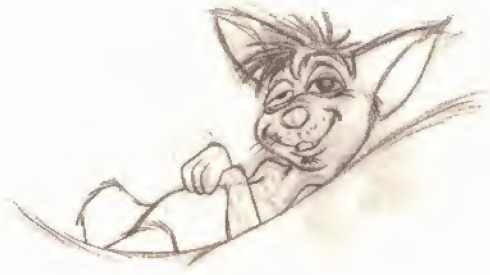






THE DOGS IN THE POUND







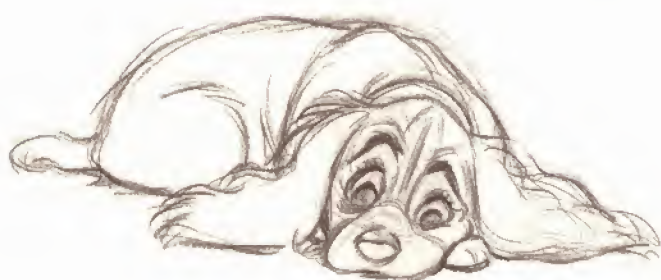




L A D Y & F R I E N D S







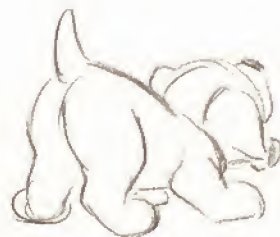
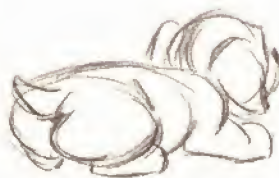
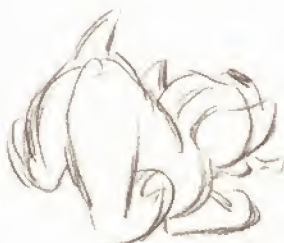
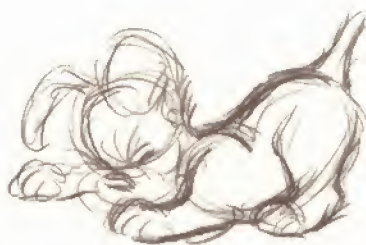
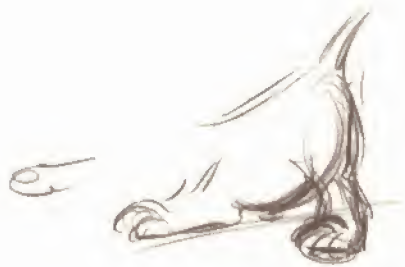
T H E R A T

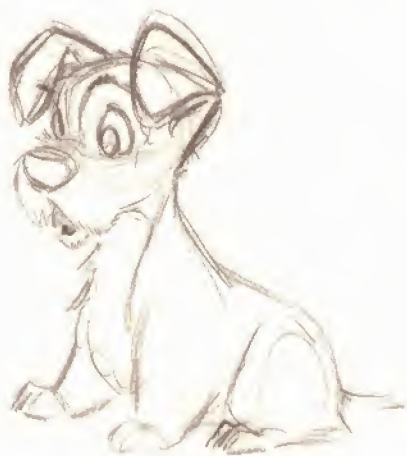




L A D Y & T R A M P



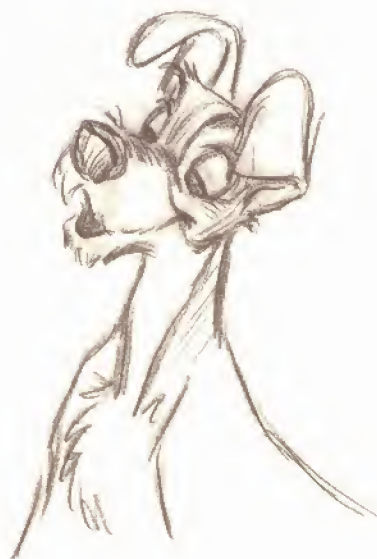








THE OTHER SIDE
OF THE TRACKS















Walt Disney's
LADY
and
THE TRAMP

B A S E D O N A S T O R Y B Y

Ward Greene

M U S I C A D A P T A T I O N

George Bruns

S O N G S B Y

Peggy Lee Sonny Burke

S T O R Y

Erdman Penner	Ralph Wright
Joe Rinaldi	Don DaGradi

L A Y O U T

Ken Anderson	McLaren Stewart
Tom Codrick	Don Griffith
Al Zinnen	Thor Putnam
A. Kendall O'Connor	Collin Campbell
Hugh Hennesy	Victor Haboush
Lance Nolley	Bill Bosché
Jacques Rupp	



B A C K G R O U N D S

Claude Coats	Eyvind Earle
Dick Anthony	Jimi Trout
Ralph Hulett	Ray Huffine
Al Dempster	Brice Mack
Thelma Witmer	

D I R E C T I N G A N I M A T O R S

Milt Kahl	Wolfgang Reitherman
Frank Thomas	Eric Larson
Ollie Johnston	Hal King
John Lounsbery	Les Clark

C H A R A C T E R A N I M A T O R S

George Nicholas	Harvey Toombs
Hal Ambro	Cliff Nordberg
Ken O'Brien	Don Lusk
Jerry Hathcock	George Kreisl
Eric Cleworth	Hugh Fraser
Marvin Woodward	John Freeman
Ed Aardal	Jack Campbell
John Sibley	Bob Carlson

E F F E C T S A N I M A T O R S

George Rowley	Don MacManus
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D I R E C T O R S

Hamilton Luske	Clyde Geronimi
Wilfred Jackson	

A S S O C I A T E P R O D U C E R

Erdman Penner



Since it has become an icon of romantic movie moments, it's hard to believe that the spaghetti sequence from *Lady and the Tramp* almost didn't happen. As Frank Thomas tells it, everyone on the animation staff was assigned a sequence. But when Frank reviewed this sequence, it was already something of a problem to pull off, and director Clyde Geronimi was getting discouraged. Frank started asking himself questions like "What would these dogs be thinking? And how would they react to the music? How would Tramp feel because he liked the kiss he just got?" Ultimately he was able to win one of the toughest things you could get at The Walt Disney Studios in the 1950s—Walt's approval.

Bringing a Disney story idea like this one to life by drawing it—and getting inspired character performances to help drive the idea—was becoming business-as-usual for these master Studio artists. This sketchbook is a testament to how drawings facilitate story development, as well as character development. Frank's *drawings* in this sequence turned out to be one of the greatest screen performances of all time.



The sketchbook team would like to thank Joe Grant for providing stories and insight into the original concept of the film and development of the characters.

Andreas Deja helped us research, discover, and organize material. Lella Smith and Vivian Procopio at The Walt Disney Feature Animation Research Library continue to dedicate their time and expertise to the series. Howard Lowery provided access to wonderful collections of original color studies.

Disney storybook artist Judie Clarke created our cover drawing and Lori Tyminski faithfully recreated the original title treatment. Jeanette Steiner lent her editorial expertise along with her vast knowledge of Disney storytelling. Thomas S. Phong provided brilliant digital reproduction. Eric Huang and Brent Ford contributed their many creative talents to the project.

Frank and Ollie once again selected and edited the artwork, always including their unique insight into the creation of another Walt Disney film masterpiece.

Kenneth Shue
Janice Kawamoto
Hunter Heller
Disney Publishing
Burbank, April 1998



